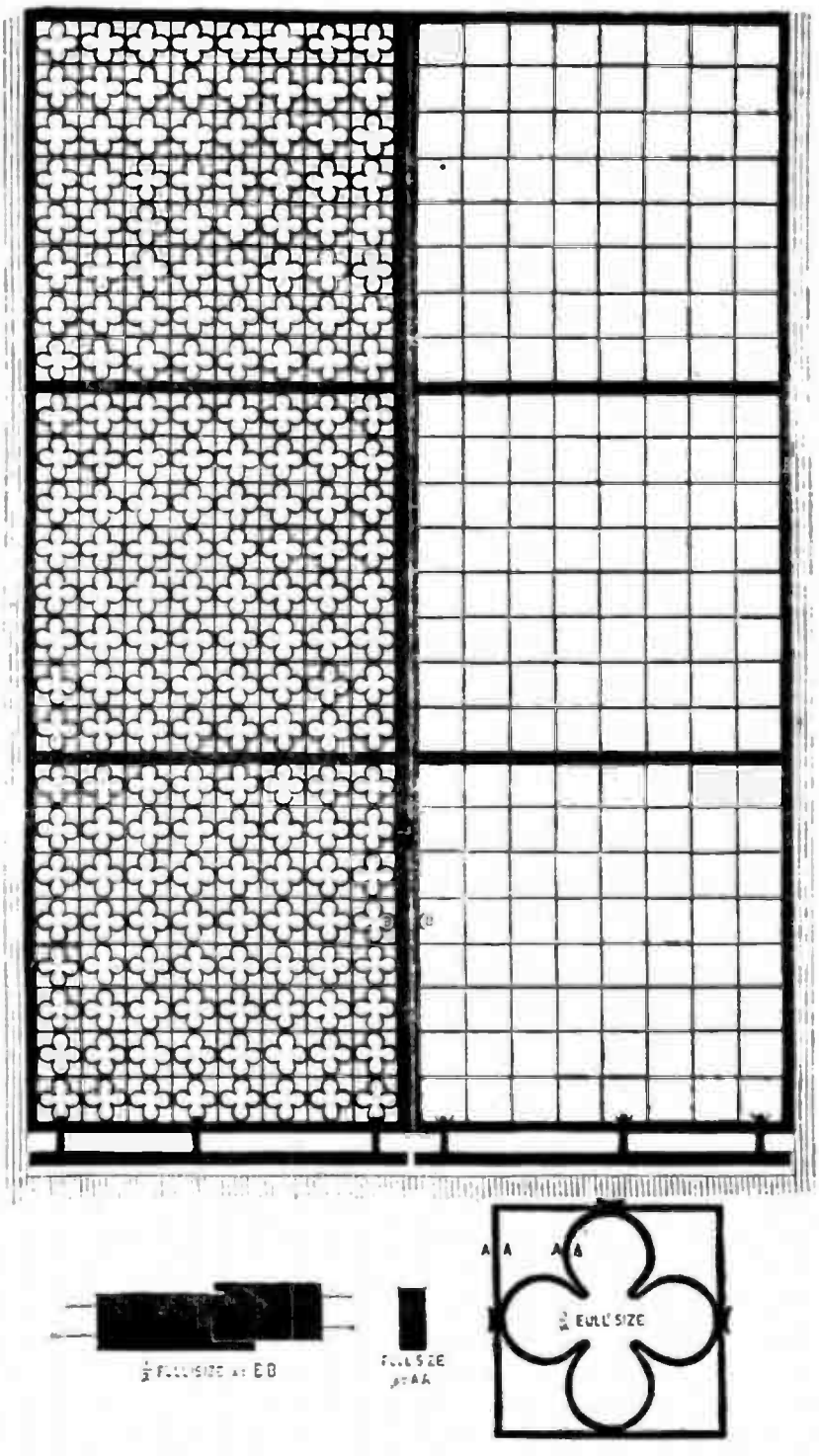
MEDIÆVAL IRON GATE, CHICHESTER CATHEDRAL.



MEDIÆVAL IRON-GATE, CHICHESTER.

SOME time since, when we gave some notes on Chichester Cathedral, mention was made of the iron-gate to the choir. We now publish a view and the details of this gate, the simplicity of which is as remarkable as its effect is good. It presents the repetition of one form only, the quatrefoil, made of thin iron-bar bent.

THE TOMB OF HYDER ALI AND TIPPOO SAIB, SERINGAPATAM.

THE tomb of Hyder Ali at Seringapatam, represented in the annexed engraving, is one of the last of those splendid series of mausolea with which the Mahometan kings of India adorned the environs of the various capitals of their empire. The finest of these are, of course, those of the imperial capitals of Delhi and Agra. But even the subordinate capitals, such as Mandoo, Beejapore, and Gólconda, have each of them tombs which in size, if not in design, rival those of the imperial family.

The furthest south and last also of these Mahometan dynasties was that which established itself in the Mysore, where its two great sovereigns, Hyder Ali and Tippoo Saib, waged war with us in the latter part of the eighteenth century, a war which long kept our tenure of the empire of the East uncertain, but ended in the fall of the capital and death of Tippoo Saib in the year 1799.

The tomb of Hyder Ali was, like all Eastern tombs, commenced, and was nearly completed by the sovereign who lies beneath its dome, though it was not quite finished till two years after his death, or till the year 1784, when Tippoo Sultaun completed the mosque and garden which is the invariable accompaniment of these royal sepulchres. The garden is laid out in the usual formal style of Eastern gardens, surrounded by cloistered arcades used as caravanserai or places for pilgrims, and with its usual accompaniments of fountains and pavilions is almost as expensive and important a part of the whole as the tomb itself. It generally, too, is the first laid out, the tomb being erected only as the principal pavilion or central object of the whole, and during the lifetime of its founder used as a hall for festive recreation. It is only after his death that the lower arcades are walled up, and the place dedicated to the more solemn rites it was ultimately destined to serve.

Though as large and as richly ornamented as many of those in the more northern capitals, this one shows sad traces of the decline of taste which is only too indicative of its modern date, and a mixture of Hindoo architecture with the

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